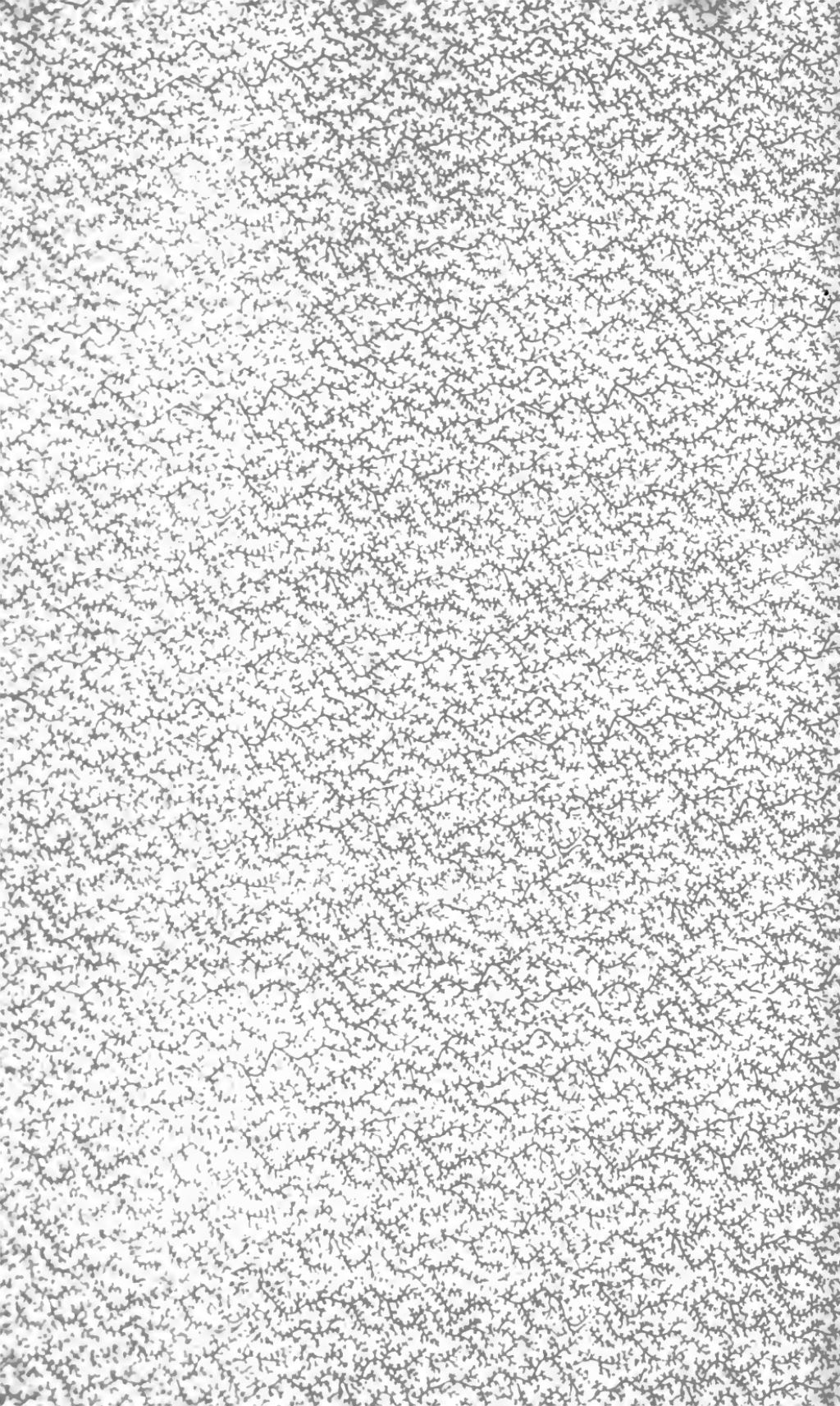
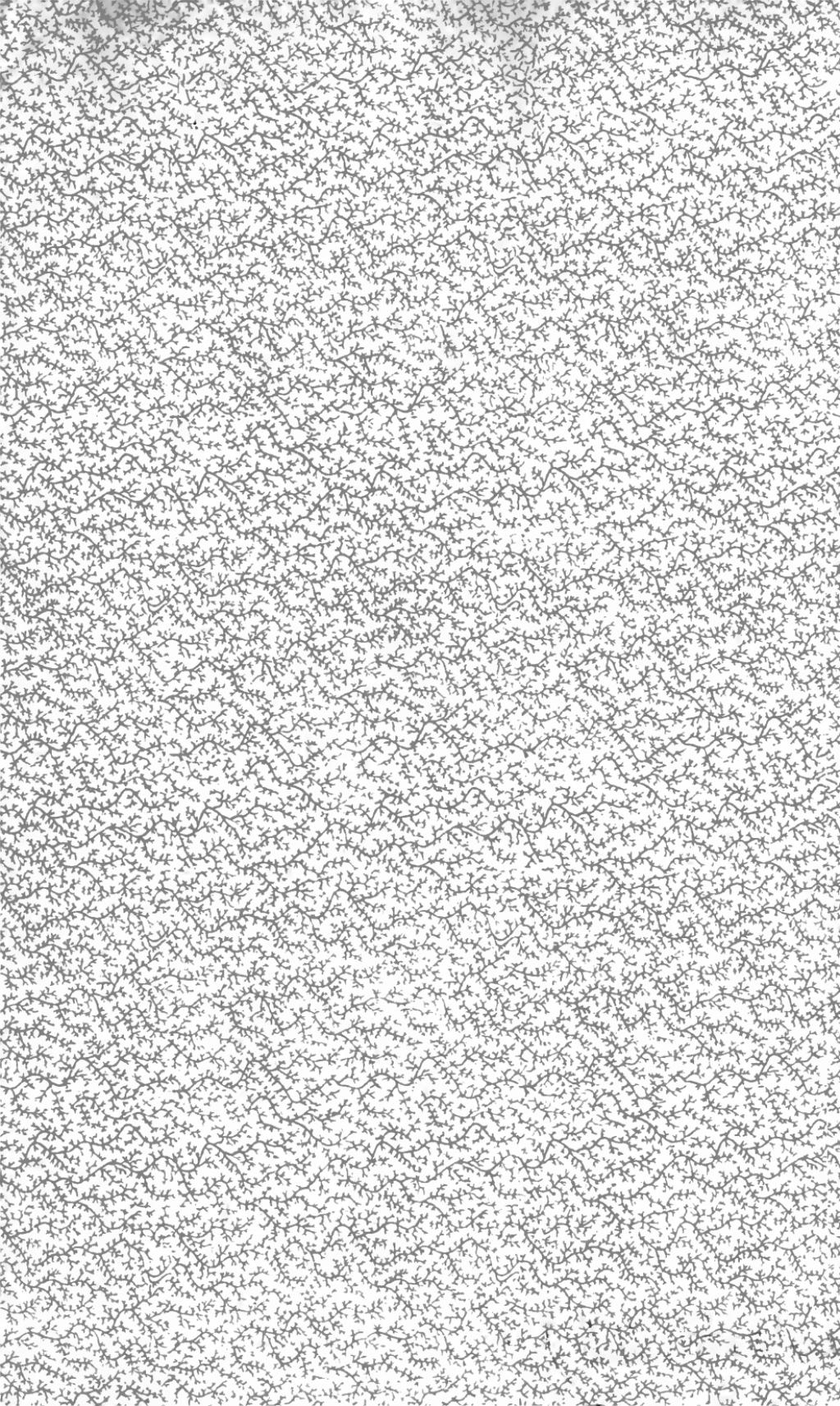


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Original Drawings by Old Masters



Special Publication No 6

R. Ederheimer ^{of} Print Cabinet

366 FIFTH AVENUE
NEW YORK

December 1913

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CAT. NO. 8
ALBRECHT DÜRER

7

ILLUSTRATED
CATALOGUE TO AN EXHIBITION
OF
DRAWINGS BY OLD MASTERS

With an Introduction by Richard Ederheimer

The Exhibition will be in three groups:

- I. Primitive Schools and Masters of the XVIth Century
- II. The Seventeenth Century
- III. French and English Artists

*For the display of the latter group Mr. George S. Hellman has very kindly
lent one of his galleries.*

THE EXHIBITION WILL OPEN
SATURDAY, THE SIXTH OF DECEMBER, 1913
AND LAST UNTIL
JANUARY FIRST, 1914

1913
R. EDERHEIMER PRINT CABINET
366 FIFTH AVENUE, NEW YORK

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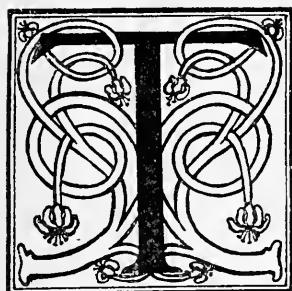
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MANTEGNA

CAT. No. 2

INTRODUCTION



HE few representatives of America who were present last May at the Salle de Vente of the Firm of Muller at Amsterdam, when the thirty-two drawings by Rembrandt from the Heseltine Collection were disposed of, were rather sadly impressed by the fact that none of these treasures found its way to America, otherwise so

ready a competitor for Masterpieces of Art. Thus we had to see that the priceless sketches of the brush and pen of the greatest genius among all draftsmen were picked up by institutions, collectors or their agents and dealers of France, Germany and Holland, at prices which exceeded five times the amount of the limits set by the only competing American collector.

Why is it, that with the exception of one great collector, whose love for things great and beautiful covered all grounds, the American Collector at large has so far refrained from devoting his attention to a field, which for the connoisseur of highest art offers the greatest delight and also the greatest opportunities?

In the field of engravings, we find also that while European institutions and private collectors are most keen to obtain some object that has up to its rediscovery escaped the notice of the authorities—the undescribed rarity—the American collector pre-

fers to obtain specimens of the known masterpieces that are fully described and established.' The great advantage in collecting engravings lies in the fact that in most cases one can show something in black and white to prove the authenticity of the piece, while this can only be done in few instances with drawings. There is nothing practically to prove the authenticity of a drawing in most cases but the drawing itself, and the name of the artist to whom it may be attributed might mean very little if the drawing did not support the attribution. Even in the collecting of engravings the American collector has been mainly guided and attracted by the name. For a very long time he restricted his aims to the work of the two greatest of names in the field, Dürer and Rembrandt, while masters equally important and more tempting to obtain on account of their greater rarity, like Schongauer, Mantegna, Lucas van Leyden, were more or less ignored. The name, however, which, if substantiated sufficiently, adds materially to the value of the object, is only of secondary importance with drawings of old masters.

There is a drawing in this collection, which in the catalogue of its previous owner was given to Memling, an attribution which, for this reason, is here retained; but would the drawing be less beautiful or valuable if simply recorded as by a Bruges Master of the second part of the 15th Century?—Must a French crayon drawing of the 18th Century showing a nude female figure in exquisite grace and beauty, necessarily be by Boucher to interest a collector?

If the drawing does not speak for itself it is not worth being acquired even if it has the greatest name; on the other hand, a



PORTAIL

CAT. No. 89

great drawing does not need a big name to be attractive and valuable. How many priceless drawings does the student find in the collections of the Louvre, the British Museum, Berlin, Vienna, etc., simply given to their school and period without any further attribution!

I would divide drawings by old masters into two classes. In such which can be given to a certain author without any doubt, as they simply cannot have been produced by anybody else; and such which, without our being able to attribute them to one distinctive master, interest us solely for the sake of their intrinsic art and beauty. No finished work can betray as much of the genius of its author as the preliminary sketch often does. There might have been great geniuses besides those known to us, who were able to hold their idea as it came in a flash, in a study of the greatest beauty, while they never finished a painting, or even if they had done that the finished work might never have revealed the original genius as shown in the invention.

We have in the drawing a case analogous to music. If we leave a concert of classical or great modern music, or a grand opera, what has impressed itself the strongest on our memory? The theme, the melody, the leit-motiv. The motives, the themes form the nucleus of a musical masterpiece. Highest technical perfection only completed it. So it is with painting and the preliminary studies for them. The original conception as held by the artist in the sketch in the moment the object was seen or the idea was born, is the very melody of the finished work. Without being covered or often changed by precise technical finish, it reveals to us the very truth, the flash of inspira-

tion, and therefore gives in most cases more to the real lover of art than the finished work. There is a good illustration to this sentence shown in the material of this exhibition. To whom do Greuze's sweet and finished paintings reveal more than the most subtle taste and grace? Who would call Greuze a genius when contemplating his paintings? If we stand in the Louvre before the painting "Le Fils puni," we admire his subtle style, also the tragic subject depicted to us in a vivid but always mild form. In the sketch for that painting here shown and reproduced, however, we see considerably more. We see real life, tragedy, truth and genius. And to every connoisseur this drawing must give infinitely more than the aspect of the painting. And so it is with the work of the greatest in innumerable instances. Our present artistic public is inclined to minimize the greatness of Raphael—his finished work having reached the climax of technical perfection, indicates to many of us already the decadence of a great period, while we prefer the work of the upward movement, the more primitive masters; but nothing of that inclination do we feel when contemplating Raphael's drawings. They give us incomparably more of his genius than his great finished paintings, finished so often in the studio by pupils—for it is impossible that the master should have executed all the work that bears his name. But the drawings are Raphael and the drawings reveal his genius more than anything else. The same refers to Rubens. Do not the sketches for the Marie de Medici pictures at the Pinakothek in Munich give us far more of the genius of the master than do the finished paintings at the Louvre, which give us relatively so little?

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GIRBUZE





The nearer we are to the very moment of artistic creating the greater is the effect for the one who knows to realize the very essence of art. Do we consider Leonardo da Vinci the greatest of all artists on account of his paintings alone? So very few did the artist ever finish, and of the finished ones a small part only is left, especially now after the greatest work of his hand has disappeared and the other fallen in decay. But even while the Mona Lisa hung in its place—did not that little room in the northern wing of that marvelous house of treasures, which contains the drawings of the master, represented there in overwhelming wealth, give more real enjoyment than that enigma with the half divine and half demonic smile?

And let us turn to that other greatest of the geniuses, Dürer. What do we know of him as long as we only know his engravings and even his paintings? The one who has pondered over the treasures of the master's drawings in the Albertina, the Berlin Museum, or the Bremen collection will understand this question. There we find the master's very soul, his wonderful eye, his love for all as presenting itself to him in creation. Be it the little violet or herb in the field, be it a rabbit, an owl or a bat, or some piece of saddle work or drapery; here, as well as in his scenes of domestic peace as often represented in his sacred subjects, we find his very being, his fondness for detail, his warmth, and his love for truth and nature. In his warmth and love, Dürer impresses us in every little detail, in his drawings more than in anything else, with that mystical inspiration, so characteristic of himself.

The greatest of artists of all times were also the greatest

draughtsmen. Michel Angelo, in his heart more a sculptor, and a painter more against his will, combines in his drawings all his great qualities, the monumental greatness as well as beauty of line. Drawings by Rembrandt form a field in themselves. Who, other than he, could produce something true and full of actual life in a few lines of gigantic boldness? Who else but a man of greatest genius could hold the flash of a moment in conceptions as grand and at the same time as marvelously simple as he has done?

The fortunate one who has had an opportunity to dwell, in the Berlin collection, over those Dante Illustrations of Botticelli—does he know of anything, if he be a lover of art, that can give more? Does he not hear in symphonic harmonies all that is divine in the *Divina Commedia*? What painting of the master can give us more?

We have now an opportunity here in our city to compare the intrinsic artistic beauty of a collection of drawings of the highest quality by the old masters with one of the same order of paintings brought together by the same great mind. In the Metropolitan Museum of Art are now exhibited in one gallery some of the finest paintings of the collection of the late Mr. Morgan, while in another room there is a most exquisite selection from his collection of drawings by old masters. There is little question as to the costliness of the two collections—but, is there a real connoisseur of art in New York, who does not derive greater delight from the inspection of the drawings?

Of course, these treasures of highest art are caviare and do not as yet appeal as strongly to the multitude as canvases large



CAT. No. 23

TITIAN



and conspicuous in color and in richly gilded frames. When spending one Sunday afternoon at the Museum the writer of these lines recently sat down on one of the chairs in the room where the drawings are displayed, to rest as well as to obtain some idea of the impression the public gained from the drawings. Two ladies came in through the door at his right. The taller one seemed to be the cicerone; while passing one wall she pointed to those exquisite Francia drawings. "These are etchings," I heard her say. "Aren't they beautiful?" replied admiringly the companion; and out they went through the other door, continuing their topic of recent styles.

But there is also many a sign of real interest and appreciation to be noticed.

When making my studies for this exhibition and publication during the past summer, the heads of the large European collections did not very graciously approve of my plan to form as representative a collection as possible of the entire realm of drawings by masters, and to display them here in a systematic exhibition. "Alas," said Dr. Meder, the head of the world-famous Albertina Collection, "if the eyes are opened to the American, and if he appears as a competitor in the field, the times have gone in which we could carry home priceless treasures. They will share the fate of all other pieces of art which his greedy eye has discovered, and will wander across the ocean." In the Berlin Museum I heard the same views. I tried to comfort the worried gentlemen, stating that at present there was not overmuch reason for fear, as we can, as yet, hardly compete with the prices readily paid for great drawings by the French, English

and German collectors. I told them that I myself disposed in Europe in the course of the summer of two Rembrandt drawings, one of which I bought in New York for a song, selling it readily to a Paris dealer after its authenticity had been confirmed in Amsterdam by three of the greatest living experts. "But," continuing my topic with the Director of the Albertina, "why should not we obtain our share of the treasures coming on the market? Do you consider the American a barbarian, amassing heaps of treasures only to boast, without any appreciation or taste? Come to New York, see what the marvelous taste of our art lovers has brought together; meet our intelligent and educated classes and you will gain a different view of their qualities as collectors. Being European myself I have to admit that the American of high intelligence, a specimen not hard to be found, has more taste and more sense for intrinsic art than the average European of old culture. I have visited one of the costliest castles on the Rhine, and found there a loud and aggressive wealth of a parvenu character the like you would not find in the home of one of the cultured across the Atlantic. I admit so much has been sinned against him in former years, that our collector became somewhat careful and afraid to take speculative chances in art. He is rather willing to pay the highest price for things that are established beyond any doubt and he has therefore refrained from embarking in a field where his eye has not been trained well enough to rely upon its own judgment. But our collectors have studied since and therefore it is only natural that their interest will fall upon that field of collecting which until now they have somewhat neglected. And it is the



CLAUDE LORRAIN

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duty of the conscientious dealer to give him the opportunity at home to see and to study."

The argument there stated reveals the program of my work of this season. The material here shown has not been brought together by accident, but illustrates the result of careful research all over Europe during the past summer. I have tried to get together as representative a collection of typical works of all schools as possible; while, I am sorry to say, some names which I tried hard to obtain, like Leonardo, the Holbeins, Cranach, Schongauer and other great ones are missing, I think as a whole the exhibition covers the field quite well. Of the many drawings in my hands (over two hundred), only one hundred have been selected carefully, with the kind assistance of Dr. Valentiner of the Metropolitan Museum. Every single one of these is authentic beyond doubt and representative. In the attributions greatest care has been exercised. In many cases I rather refrained from giving the names under which the drawings came into my hands, or put them down only as attributed to a certain master. But where the drawing is directly given to a certain artist, it may be understood that there is absolutely no doubt as to its having originated from the hands of that artist.

The primitive schools of Italy and the North are equally represented. The drawings attributed to Mantegna, Ucello and Memling as well as many by anonymous masters are masterpieces. We have here a known and well established Dürer drawing of unusual interest. Other German masters of the Sixteenth Century are represented by specimens of highest artistic merit. The Italian School is well represented by several

Titian drawings, designs attributed to Michel Angelo and Raphael from great collections, characteristic works of Luca Cambiaso and Pierino del Vaga, and many others. French art is well illustrated in its development through centuries, as here we find specimens by Lagneau, Dumonstier, Freminet, Nanteuil, Callot, Claude, Largilliere, Portail, Greuze and Prudhon. The Dutch and Flemish art of the Seventeenth Century is perhaps most strongly represented; not many great names being missing here. We have Rembrandt and his school, Ostade and Dusart, The land- and sea-scape artists: Van Goyen, Ruysdael, Backhuysen, Van de Velde, Both, etc. We have Rubens, Van Dyck, and Jordaens to represent the Antwerp masters; and of the Dutch masters of the following century we find Houbraken and Cornelis Troost.

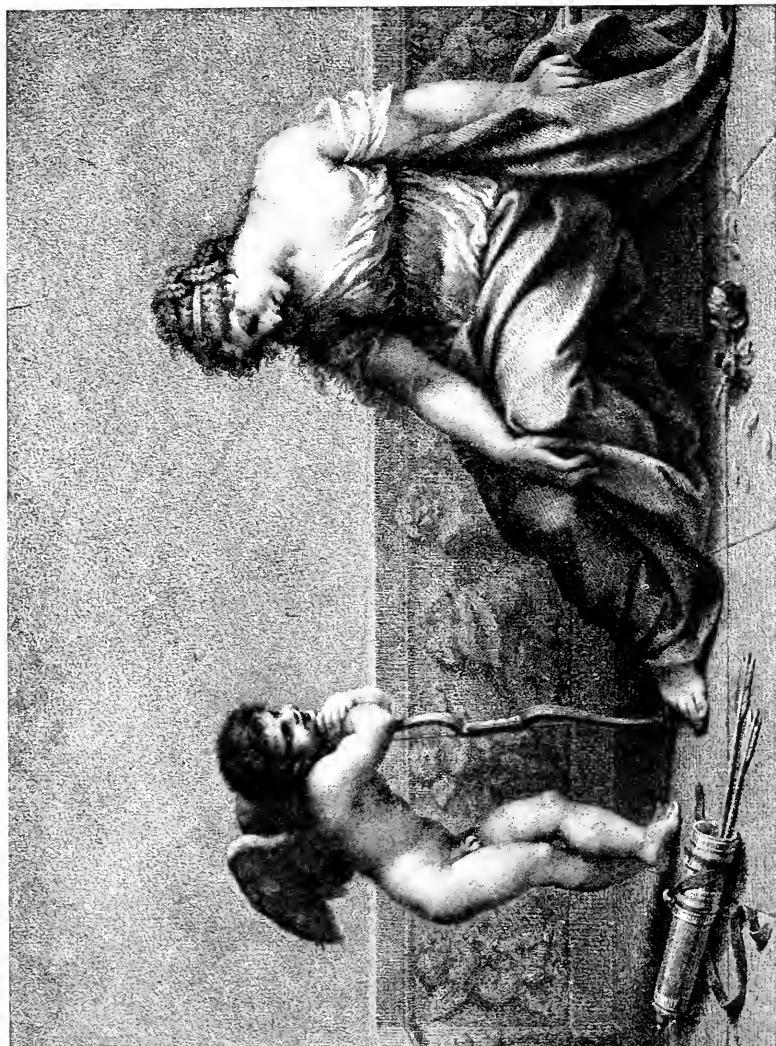
Besides these and the French works already mentioned the art of the Eighteenth Century is shown by some English drawings of the well-known masters. There are four exquisite Gainsborough landscapes, a Bartolozzi design, two fine portraits by Sir Thomas Lawrence, and many others.

The exhibition will be divided into three groups, the work of the Fifteenth and Sixteenth Centuries will be displayed in the northern, the Dutch and Flemish artists in the center room, while my friend and neighbor, Mr. George S. Hellman, has kindly placed one of his galleries at my disposal for the display of the art of France and England.

To him as well as to some New York collectors and European friends who contributed to make the exhibition what it is and especially to Dr. W. Valentiner, who so generously

CAT. No. 93

PRUDHON





placed his great knowledge and kind advice at my disposal, I here wish to express my sincere appreciation; and also I desire to express my gratitude to the heads of the European galleries who so kindly assisted me in my studies with their advice and by putting before me the most important examples of their wonderful treasures. Especially, I thank Dr. Friedlander of the Berlin Museum, Dr. Meder of Vienna, Dr. Meller of Budapest and Prof. Singer at Dresden, as well as Mr. R. Schrey, curator of the beautiful collection at Frankfort.

A very careful study of the possessions of the institutions presided over by these gentlemen, as well as of those of the Louvre and other collections has so much increased my love for the subject that I have determined to devote to it as much care as to the collecting of the gems of old graphical art, and I sincerely hope that I may count on the interest and support of the art loving public of this country.

RICHARD EDERHEIMER.

Catalogue

NOTE: The dimensions are given in the international measures of centimètres. The first figure stands for the height; the second for the width.

GROUP I.—DRAWINGS OF ITALY, GERMANY AND THE NETHERLANDS OF THE FIF- TEENTH AND SIXTEENTH CENTURIES.

A. Italian, Flemish and German Masters of the XVth Century

1 Paolo di Dono, called Ucello. Florence, 1389-1472

(*Attributed*)

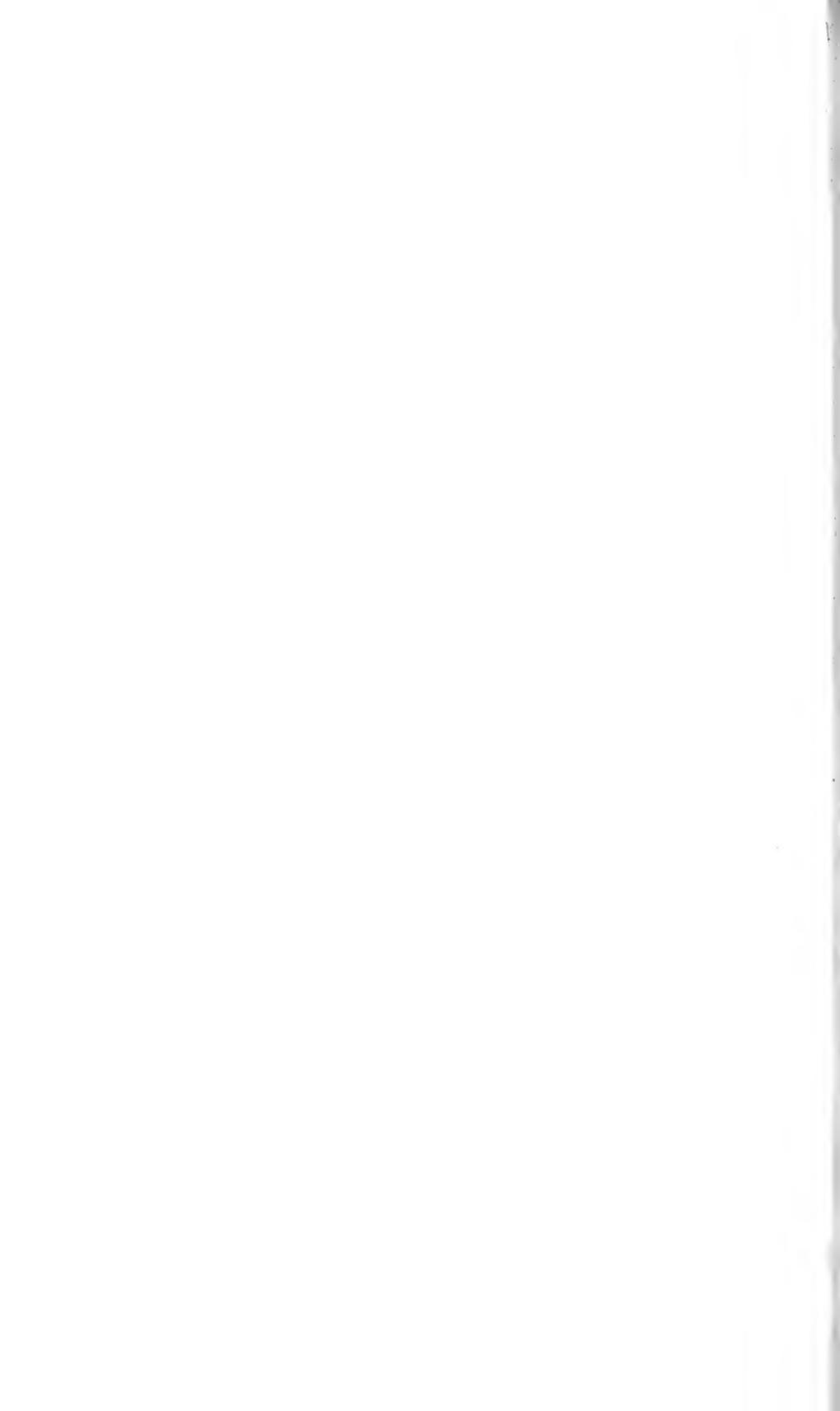
Warrior in fantastic heroic garb, mounted on a horse which is rearing up over a fallen fighter.

Superb design, marvelous in the foreshortening, in sepia and pen, on green paper, with white highlights.

From the Collection R. Scholtz, Budapest.



CAT. No. 1
PAOLO UCELLO



While it is difficult to verify the attribution to Ucello, this is undoubtedly a Florentine drawing of the early fifteenth century and of greatest interest.

See reproduction.

29.5 c. by 16 c.

2 Andrea Mantegna, 1431-1506

Roman warrior, standing, leaning on a shield.

Remarkable and highly characteristic pen drawing, from the collection Count Gregorio Stroganoff, Rome, and Artaria, sold Vienna 1886. Reproduced in Vol. VIII of "Graphische Kuenste," 1885. Kristeller, who, in his work on Mantegna, mentions this drawing under those attributed to the master, states that the style is that of drawings attributed to Giovanni Bellini. To me it appears that it has a striking resemblance to the work of another early Venetian, Jacopo de' Barbari.

See reproduction.

26 c. by 11 c.

3 Primitive Italian Drawing. Umbrian School, XVth Century

Monk reading a book.

Superb drawing in sepia and ink.

From the Collection of Sir Thomas Lawrence.

Dr. Valentiner thinks that this drawing may have originated in the surroundings of Perugino, if not done by that master himself.

22 c. by 11 c.

4 Hans Memling, Bruges, second part of the XVth Century

The Holy Virgin offering the breast to the Child, in half figure; in the background, a landscape with river.

Pen drawing, most delicately colored.

From the Lanna Collection

Published and reproduced by Dr. J. Meder in "Handzeichnungen alter Meister aus der Albertina und anderen Sammlungen," under No. 1249, as work of an unknown master of the early Flemish school, XVth century.

The attribution of the Lanna Collection is retained here, while of course difficult to prove. This drawing is, however, undoubtedly of the Bruges School of the period of Memling, and a masterpiece of primitive draftsmanship of the greatest beauty.

Drawings of this school and period in the old coloring are of the greatest rarity, and the present is certainly one of the finest and most important pieces of this collection (Dr. W. R. V.).

See reproduction.

12 c. by 9 c.

5 and 6 School of Bruges, end of the XVth Century

5 The Prudent Virgins.

The seven damsels are seen ascending a staircase, at the top of which St. Peter, holding the key, graciously accepts the burning lamps. At the foot of the stairs a large group of representatives of wise biblical women is to be seen. Here we find Judith holding the head of Holofernes, Jahel



HANS MEMLING

CAT. No. 4

driving the nail into the head of Sisera, and in less cruel attitudes: Rebecca, Abigail, Esther and others.

In the lower corner at the left a coat of arms.

6 The Foolish Virgins.

Companion piece to the previous composition, and arranged in similar order. The Virgins, with the lamps burned out, are driven downstairs by the saint, holding a sword. They are graciously received at the foot of the stairs by a large group of congenial ladies, amongst whom we see Dalilah holding the shears, Athalia, Bathseba, Semiramis, Dina and many others whose names are hard to decipher.

The coat of arms is in the lower right corner.

Most interesting pen drawings, superb in boldness of line-work as well as state of preservation. Evidently designs for glass paintings.

On the reverse of each, in an old hand-writing, the name Luca D'Olanda, as Lucas van Leyden was called in Italy; the drawings, however, show little that is characteristic enough for that attribution, and are undoubtedly of an earlier period.

They have both the same dimensions within the border-line, which, however, is cut off at the top of the first drawing.

41.5 c. by 28.5 c.

7 German School of the XVth Century

(Attributed to Franz von Bocholt)

The Crucifix, design for an altar-piece in goldsmith work.

Interesting and characteristic German work of the late XVth century.

The right corners at top and bottom are burned.

30 c. by 17.6 c.

B. German and Swiss Masters of the XVIth Century

8 Albrecht Dürer. 1471-1528

Five sketches on one sheet. At the top a sitting dog, below, to the right, an old man sitting on a tripod, holding out his right hand and with a stick in his left. Below him, toward the left, a sitting peasant, who is trying to swallow an hour-glass; below, at the bottom, a blazing fire to the left and a wooden pail to the right. Three of the sketches show the numbers 39, 40 and 41.

Drawing of first importance from the Collections Vallardi, Gigoux, Mitchell and Lanna. Lippmann No. 83.

Dürer is known to have made various illustrations to the translation of "The Hieroglyphica of Horapollon" by his friend Pirckheimer. Four very small ones of these sketches are known to be in a German private collection, the only others known are on this sheet; the numbers refer to the paragraphs in Pirckheimer's work. On the reverse of this drawing is a part of the original manuscript of Pirckheimer. A curious fact is that the dog, the race of which may be difficult to determine, resembles very strongly that specimen of its kind seen in the Melancholia, and the Knight and Death engravings.

Pen drawing.

See reproduction.

21.5 c. by 9.7 c.



HANS BALDUNG GRIEN

CAT. No. 9

9 Hans Baldung Grien. 1480-1545

Saint Dionysius Areopagita, in whole length, holding his cut-off head upon a book; on the reverse, figure studies in red crayon.

Pen drawing.

From the Collections Dr. Waldeck and Lanna.

Superb and characteristic drawing.

See reproduction.

31 c. by 19 c.

10 The Same.

Christ on the cross. Mourned by the Virgin to the left and St. John at the right.

Pen drawing, within a double circle. The contours of the principal lines are traced with red crayon.

Most probably design for a glass painting.

Interesting drawing, timeworn and stained.

32.3 c. by 24.3 c.

11 Barthel Beham. 1502-1540

(Attributed)

Nobleman and Lady standing in a Landscape.

Pen and sepia drawing.

From the Collections Bouverie and Lanna.

Round, diam. 4.5 c.

12 Joerg Breu (Prew, Preu). 1480-1537

Large composition, courtyard with trees, behind the wall the roofs and gables of a mediæval city; near the wall in the rear a rich assembly of knights and ladies playing musical instruments and singing; in the center, toward the front, three naked women bathing; to their right, a knight with falcon, holding his horse by the bridle; to the left, another knight is leading his lady toward the bathing group.

Pen drawing, partly colored in red and blue.

Circular composition, as most of the drawings by the master.

Diam. 28.5 c.

13 Hans Brosamer. 1485-1552

(Attributed)

The Dream of Paris.

Circular composition.

Paris, in knightly armour, is lying asleep in the foreground; above him stand a king in ermine with scepter and the three nude goddesses; in an open landscape behind on a mountain a walled castle; to the right a lake, with distant mountains. To the left, behind the king, a horse.

Pen drawing in the old coloring [which might possibly have been added by another hand, as none of the other drawings by the same hand which were in the same collection were colored].

Circle, diam. 8 c.



HANS BROSAMER

CAT. No. 14

14 The Same

Couple, mounted on one horse, riding in a wide landscape, with mountains, river, rocks and castle, surprised by Death, whom the knight, sitting in front, tries to ward off with his sword. To the right, a little cupid walking on stilts behind a ball, rolling toward an abyss.

Pen drawing. Circular, diam. 8.5 c.

Both from the Lanna Collection, and published and reproduced by Dr. Meder on the same sheet under No. 1412 as work of an unknown German master.

While they resemble in the composition and execution the engravings of Brosamer, another German authority is convinced that they, as well as the other circular drawings by the same hand, which were in the Lanna Collection and attributed to Brosamer, are the work of Ambrosius Holbein. See reproduction.

15 Anonymous German Master of the XVIth Century

The Beheading of St. Barbara.

The Saint is kneeling in front of the tower toward the left. In the background a landscape with a lake.

Carefully executed drawing in ink, on dark brown paper, with white high lights. In the manner of Hans Wechtlin (1460-1526), dated 1520.

From the Collections Mayor, Mitchell and Lanna.

Published and reproduced under No. 1109 by Dr. Meder.

See reproduction. Circle, diam. 15 c.

16 Unknown Master, probably Swiss of the neighborhood of
Holbein.

Female head with a tuft.

Pen and India ink, with slight coloring.

Interesting drawing from the Lanna Collection.

20 c. by 14½ c.

17 Unknown German Master

Allegorical representation of a knight trying to climb to heaven on a ladder, but pulled back with ropes by four allegorical figures, one a nude woman, with the inscription "Voluptas." The second from the right a man, holding a bag, with the title "Diustiae." At the left a crippled pauper (Paupertas) and Death (Mors). Above the inscription: "Quis me separabit a charitate Christi? Tribulatio? an Angustia? an Fames? an Nuditas?"

Highly interesting and superbly finished drawing in pen and India ink. Probably by a Nuremberg master of the first half of the XVIth century.

20 c. by 18 c.

18 Christoph Murer (Maurer) famous glass painter. Zurich
1558, Winterthur 1614

(Attributed)

Rich design for a glass painting, showing a double coat of



UNKNOWN GERMAN MASTER

CAT. No. 15

arms within a wreath. In the corners four female allegorical figures. On the top Horatius Cocles defending the bridge, at the bottom a tablet.

Elaborate drawing in pen and India ink, the coats of arms colored.

34.6 c. by 27.4 c.

19 Nicolaus von Ried, Glass Painter in Basle, End of XVIth Century

Rich design for a glass window, showing Christ on the Cross, with the Virgin, St. John and Mary Magdalene. In the foreground a kneeling monk in prayer. In the center below the Crucifix the monogram N. R., and date 1589. Below an escutcheon, with three roses and the initials F. H.

Interesting Swiss pen and India ink drawing. The architectural border at the right unfinished, the right top corner torn off.

31.7 c. by 20.5 c.

**20 School of Hieronymus Lang of Schaffhausen. Glass Painter
(Attributed)**

Another design for a glass painting, showing, within an architectural border, the coats of arms of Hans Jacob von Haeckelbach and his spouse, dated 1566.

Pen drawing. 26.5 c. by 20.5 c.

C. Italian Masters

21 Tiziano Vecellio, called Titian. Venice, 1477-1576

Kneeling Monk.

Pen drawing, signed Ticianus.

17.5 c. by 9 c.

22 The Same

Drapery Study, with hands and architectural background.

Crayon drawing on greenish-gray paper. From the Collection of Sir Joshua Reynolds.

45.5 c. by 27.5 c.

23 The Same

Design for the Venus of the Uffizi.

From the Collections: Duke of Modena, Sir Thomas Lawrence and Esdaile. No. 69 of the Catalogue of the Sir Thomas Lawrence collection, where it and the celebrated studies for St. Peter, martyr, are described as probably the finest drawings by the master. It is interesting to note that the background is entirely different from that of the painting; here is seen, roughly sketched, a satyr trying to look from behind a tree upon the unhidden beauty of the goddess.

Drawing of most exquisite finish in red and black crayon.

See reproduction.

15.3 c. by 24.3 c.



TITIAN

CAT. No. 24



24 The Same

Jupiter and Antiope.

Highly finished drawing in sepia and pen for the famous painting in the Louvre. The opinion has been expressed that the drawing was made by another hand after the painting, but this is not probable, as the design shows the highest artistic qualities and the freedom of originality. One of the specimens of drawings of the greatest beauty, which give rather more enjoyment to the observer than the finished painting.

From the collections of the Duke of Rutland and J. Richardson which was dispersed in 1747.

See reproduction.

24 c. by 40 c.

25 Michel Angelo Buonaroti. 1474-1564

Anatomical studies of muscles and bones.

Highly interesting pen drawing from the collection of J. C. Robinson.

22 c. by 13.7 c.

26 Raphael Sanzio da Urbino. 1483-1520

(Attributed)

Lower arm and hand, holding a piece of rope and some red drapery. In strong tempera colors.

This highly interesting piece of painting is said to be a portion of one of the destroyed Raphael Cartoons.

From the collections of Sir Joshua Reynolds and Earl of Warwick. 32.5 c. by 27.5 c.

27 School of Raphael

Attributed to Giulio Romano, 1492-1546.

A series of ten exquisite little pen drawings representing different groups of a triumphal procession of the antique. Ten small drawings, of different size, two and three on the same mount.

28 Pierino Buonacorsi, also called: Perino del Vaga. Florence, 1500; Rome, 1547

Christ at Bethesda. Rich composition of twenty-nine figures in a hall with Jonical columns.

A masterly drawing in chiaroscuro manner, in pencil and sepia, the lights spared out.

From the collection of the Earl of Warwick, 1896.

27 c. by 41.2 c.

29 Lelio Orsi, called: da Novellara. Reggio, 1510; Novellara, 1587

(Worked much in the spirit of Coreggio)

Christ between two disciples on the way to Emaus.



TINTORETTO

CAT. No. 30

On the reverse: Entombment of Christ with two angels.

Pen and wash drawings on greenish paper.

The attribution to this master is due to Dr. W. R. Valen-
tiner. The drawing came into my hands attributed to
Parmeggiano.

Drawings by Lelio da Novellara are extremely rare.

27.7 c. by 18.4 c.

30 Jacopo Robusti, called Tintoretto. Venice, 1519-1594

The Crucifixion. Composition of great boldness, the three crosses surrounded by groups of mourners and soldiers afoot and on horseback.

Mary Magdalene embracing the center Cross, at the feet of which the Virgin has collapsed and is aided by three saints.

Pen and sepia drawing from the Richardson collection.

See reproduction. 17.8 c. by 21 c.

31 Luca Cambiaso, called Luchetto da Genova. 1527-1580

Samson and Dalilah. Samson asleep, his head resting on the knees of Dalilah, who is cutting off his curls.

Superb drawing, in the bold and characteristic manner of the master.

Collection Santo Varni, Genoa, 1888. 40 c. by 26 c.

32 Giovanni Battista Tiepolo. Venice, 1693-1770

(Attributed)

Study for a putto, red crayon on green paper.

Spirited drawing.

14.2 c. by 12.3 c.

GROUP II.—THE SEVENTEENTH CENTURY

A. Dutch Masters of the Beginning of the Century

33 Jacob Matham. Harlem, 1571-1631

Pupil and stepson of Hendrick Goltzius.

Mythological scene. In the foreground to the left, under an open tent, Venus, nude, embraced by a god; toward the rear, more to the right, five gods seated around a table, a cupid in front; behind, on a hill, two goddesses playing the flute, and below a dancing couple. To the utmost right, in the foreground, a fountain, with a greyhound sitting in front.

Highly finished engraver's drawing. The signature Jac. Matham Fecit on the base of the fountain.

This drawing is most probably the design for the engraving described by Bartsch under No. 21, which, however, is in oval shape.

Signed drawings by Matham are said to be of the greatest rarity.

Pen drawing on vellum.

19.3 c. by 30 c.



CAT. NO. 36

REMBRANDT

34 Crispin de Passe. 1540-1629

Mater Dolorosa. She is seated, praying, turned toward the right, her breast pierced by a large sword.

Drawing in pen, sepia and blue wash, with the monogram CVP. From the Lanna collection. 23 c. by 18½ c.

35 The Same

Two small designs from the same collection, representing The Death of the Virgin, and The Ascension of the Virgin.

Pen and India ink. 8 c. by 6c.

B. Rembrandt and His Direct Followers

36 Rembrandt Harmensz van Rijn. 1606-1669

Diana and Callisto.

Magnificent large mythological composition in the master's boldest manner.

Dr. W. R. Valentiner, who acknowledges this drawing as a most characteristic specimen, tells me that mythological compositions in drawings by the master are excessively rare, only very few being known.

Drawn about 1635.

From the Collection Herman de Kat.

See reproduction. 20.5 c. by 29.5 c.

37 School of Rembrandt, most likely Samuel van Hoogstraaten.

1627-1678

The Stoning of St. Stephen.

Bold and lively composition of twenty-one figures in a manner very close to that of Rembrandt. 20 c. by 31.6 c.

38 The Same

Attributed to Aart van Gelder, 1645-1727, but most likely done by the same hand as No. 37.

Joseph Inquiring for His Brethren

and

39 The Same

The Good Samaritan and Manoah, his wife and the angel.

All done in a manner very close to Rembrandt but lacking the master's genius. 20 c. by 31 c.

40 Salomon Koninck. Amsterdam, 1609. Date of death unknown.

Head of an old man, turned toward the left.

Pen and sepia drawing.

16 c. by 13 c.



CAT. No. 45

NICOLAS BERGHEM

41 The Same

Another head of a bearded man.

Quite different in treatment than the preceding item, but very similar in character.

Pen and wash drawing. 16 c. by 13 c.

42 Jan Lievens. Leyden, 1607; Amsterdam, 1674

Forest Landscape, with three hunters.

Broad and powerful design. Dr. Valentiner calls this a remarkable and most characteristic drawing. 26 c. by 40½ c.

C. Other Dutch Genre Painters and Portraitists

43 Jacob Adriaensz. Backer, 1608-1651

Nude woman, wrapping herself in a piece of drapery.

Black and white crayon on bluish-gray paper.

18 c. by 13.3 c.

44 Cornelis Bega. Harlem, 1620-1664

Portrait of Cornelis Cornelisz. van Harlem.

Bust in sanguine, cut out, and mounted on green paper, which shows the signature: Korns. begga f.

This drawing is remarkable, as it probably represents a very early work of the master, who is known to have been the

son of the illegitimate daughter of the subject of the portrait.

10 c. by 8.3 c.

45 Nicholas Berghem. 1620-1683

A shore landscape, with high mountains and a cowherd with his flock; in the foreground, Galathea on a water chariot surrounded by tritons. Signed: Berchem fec.

Magnificent pen and sepia drawing, from the Esdaile collection.

See reproduction.

15 c. by 22.7 c.

46 The Same

A sheet with studies of ten sheep.

Superb crayon drawing of greatest beauty.

Signed: Berchem.

18.5 c. by 27.7 c.

47 Cornelis Dusart. Harlem, 1660-1707

A sketch book leaf with fourteen studies of heads, in black and red crayon.

Exquisite design and highly characteristic for the master.

Previously attributed to Ostade, but Dr. Valentiner agrees with me that only Dusart could be the author.

13.6 c. by 23 c.



OSTADE

CAT. No. 51



48 The Same

Drinker, holding a pitcher with his right and smoking a pipe, which he is supporting with the left hand.

Black and white crayon drawing on bluish-gray paper.

25 c. by 16 c.

49 Adrian van Ostade. 1610-1685

A Village Festival.

Circular pen and wash drawing of greatest charm. The drawing shows in reverse the same design as Ostade's etching, Rovinski 47 "La Fête sous la treille."

Highly characteristic and important piece.

See reproduction on cover.

Diam. 16 c.

50 The Same

Interior of a grange. A woman sitting in front of a barrel, from which she seems to draw the contents; a man standing behind her.

Superb drawing.

Black and white crayons on blue paper.

22 c. by 20 c.

51 The Same

Group of peasants, drinking.

Pen and greenish wash drawing of the greatest charm, and

as characteristic for the master's hand as the two preceding ones.

See reproduction.

13.3 c. by 11.5 c.

52 Pieter van Slingelandt. Leyden, 1640-1691

Portrait of Hieronymus Verschuren, Dominican missionary at Leyden, afterward prior at Antwerp, 1703.

India ink drawing of the greatest fineness on vellum.

20.4 c. by 16.3 c.

53 Gerard Terborg. 1617-1681

(Attributed)

A musician seated, playing the cello.

Exquisite drawing in black and white crayon, from the Liphart collection.

Dr. Valentiner feels more inclined to attribute this beautiful drawing to Palamedes. 17 c. by 10.5 c.

54 Nicolas Verkolje. 1673-1746

Self portrait of the artist in a circular frame, holding a portfolio, the easel behind.

India ink drawing of the highest finish and great beauty.

From the sale of the Burgomaster Ter Smitten of Amsterdam, 1754. 26.5 c. by 16.3 c.

CAT. No. 59

VAN GOYEN



55 Cornelis Visscher. 1629-1658

Portrait of a man.

India ink drawing, signed C. Visscher, on vellum.

Superb drawing, less careful in detail work, than Visscher's designs are generally found, but far more vigorous and bold, so that Dr. Valentiner feels inclined to think that the portrait was done by a master superior to Visscher, probably G. Flink, and that the signature might have been added.

From the collection of Baron Denon. 29 c. by 23 c.

D. Dutch Landscape and Marine Painters

56 Ludolf Backhuyzen. 1631-1708

Shipwreck on cliffs in a storm.

Superb pen and wash drawing. 8.4 c. by 13.3 c.

57 Jan Both. 1610-1650

Mountain woods landscape with two hunters and a dog.

Pen and India ink drawing. 16.3 c. by 23 c.

58 Allard van Everdingen. Alkmar, 1621; Amsterdam, 1675

A road in a hilly landscape, in front two pedestrians and a dog; behind, a carriage drawn by a horse. In the center, a

house surrounded by trees. In the background, prospect upon an open landscape.

Signed AVE on a rock in the lower right corner.

Exquisite water-color drawing, of greatest freshness in coloring.

8.7 c. by 12 c.

59 Jan Van Goyen. Leyden, 1596; The Hague, 1656

Wide road, bordered by old trees. From the distance a wagon is seen approaching.

Drawing of magnificent perspective in the artist's most characteristic manner. Signed VG in the lower right corner.

Pencil drawing.

See reproduction.

16 c. by 26.5 c.

60 The Same

Young woman standing, in profile, turned toward the right.

Charming pencil drawing.

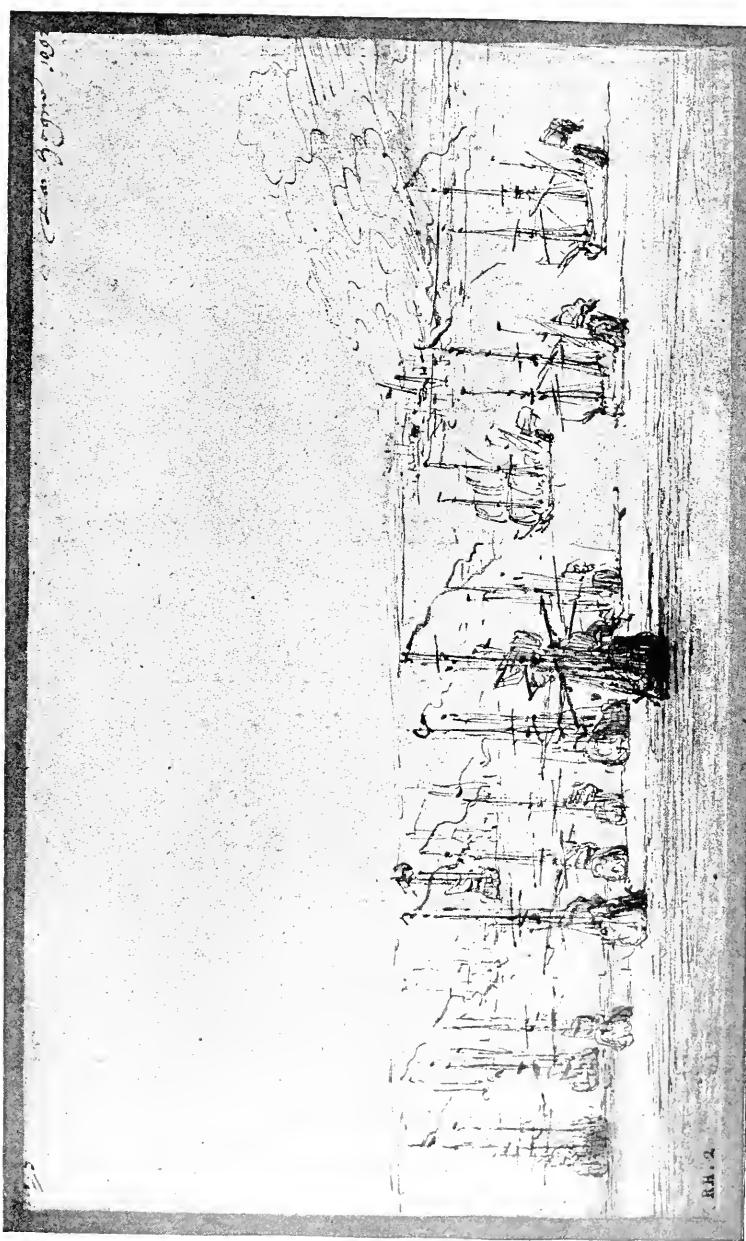
12.5 c. by 8.3 c.

61 Jacob van Ruysdael. 1628-1682

Old mill with large water wheel; on the hill to the right two peasants.

Bold and spirited pencil drawing.

10.6 c. by 20.7 c.



WILLEM VAN DE VELDE, THE YOUNGER
CAT. No. 64



62 Salomon van Ruysdael. 1600-1670

Landscape with hay-barns, surrounded by trees.

Superb and characteristic pencil drawing. 11.7 c. by 20.6 c.

63 Adrian Van De Velde. Amsterdam, 1636-1672

Open landscape, with a wide river in the center and foreground. On its banks to the left a cowherd with flock; on the right, behind trees, a church tower and roofs.

Signed A. van de Velde fec. in lower right corner.

Delicate pencil drawing with some slight green coloring.

13 c. by 24 c.

64 Willem van de Velde, the Younger. 1633-1708

Marine piece, a cape to the right and large fleet in the fore and middle ground. Signed in the upper right corner: La Hogue, 1692.

Highly interesting and characteristic pen and India ink drawing from the collections R. Hudson and W. Esdaile. See reproduction. 13.5 c. by 22.7 c.

65 Anthonie Verstralen (Van der Stralen). Gorkum, 1594; Amsterdam, date of death unknown.

Worked in the manner of H. Averkamp.

Winter scene on a frozen bay. In the center a sleigh drawn by a horse, skaters to the right and left. Signed A.V. in the lower left corner.

Exquisite drawing in pen and water color.

Drawings by this master are of greatest rarity. (Dr. W. R. V.) 10 c. by 14.5 c.

E. Dutch Artists of the End of the Century

66 Arnold Houbraken. Dordrecht, 1660; Amsterdam, 1719.

Portrait of Ludolf Backhuyzen, the painter. Bust turned three-quarters to the right, in medallion border with rich ornaments, showing three ships on the top. In front of the portrait a little table, partly covered by an elaborate rug, and holding painting implements. In the foreground to the right stands a little genius contemplating the portrait.

Signed in lower left: A. Houbraken F.

Superb drawing in highest fineness of execution.

Pen, India ink and bistre.

15 c. by 9.8 c.

67 Cornelis Troost. Amsterdam, 1697-1750

Jacob Campo Weyerman (1677-1747), Dutch painter and pamphletist, his bust on a socle surrounded by five little genii and satyrs. A curtain and an easel in the background. Signed: Troost inv. et fec.

Beautiful, sanguine drawing from the collections Pinto and Habich, engraved. 18.4 c. by 15.1 c.



RUBENS

CAT. No. 68

F. Flemish Artists

68 Peter Paul Rubens. 1577-1640

Female head, said to be the portrait of Marie de Medici (1573-1642), Queen of France. The head alone, in profile, turned toward the left.

Drawing of first importance, in black and red crayons, the high-lights put on in white chalk.

This drawing, which by the authorities is considered to be one of the most representative of the artist's greatest style, is now being published and reproduced in a new book on the drawings by Rubens, by Dr. F. Haberditzl, Curator of the Vienna Imperial Library.

From the collections John Thane (1747-1818); Fagan, No. 314, and F. A. van Scheltema, Amsterdam.

See reproduction. 29 c. by 20 c.

69 The Same

Moses causing water to issue from the rock.

Sanguine design for the painting.

Superb and characteristic drawing, from the collections: Richardson and Mayor. 33.4 c. by 20 c.

70 Anthonie Van Dyck. 1599-1641

Six studies of heads, inlaid on one sheet.

Magnificent drawings of Lionardesque grandeur.

Most characteristic pen drawings, from the collections: Sir Thomas Lawrence, Pierre Mariette, Huquier and Jacob de Vos.

See reproduction.

71 The Same

Portrait of a man, with millstone collar.

Beautiful and characteristic pencil drawing in the style of the designs for the Iconography. 23 c. by 15.6 c.

72 The Same

Portrait of Stalbent the Painter (for the Iconography).

Characteristic pencil drawing on bluish paper, with the collector's marks of J. Gigoux and Fagan, No. 116.

Octagonal, 16 c. by 10.3 c.

73 Jan Breughel, the Younger. 1565-1642

Oil sketch of peasants loading a small market vehicle, drawn by a white horse. To the left, two boys feeding chicken, and a woman, carrying baskets, walking toward the center. Two peasants walking away in the distance.

Clever and characteristic study in colors.

9.7 c. by 15.6 c.



VAN DYCK

CAT. No. 70



74 Jacob Jordaeus. 1593-1678

Ox, standing in a landscape.

Crayon and water-color drawing in very rich coloring.

On the reverse very clever pencil sketches.

28 c. by 39.5 c.

75 Jacob van Oost. 1637-1713

Portrait of a man.

Strong and powerful wash drawing in different colors.

This drawing came into my hands attributed to Theodor de Keyser (1595-1660). The above attribution is due to Dr. W. R. Valentiner.

22.5 c. by 18.5 c.

76 Peter Soutman. Harlem, 1580; died after 1650. Pupil of Rubens

The portrait of Emperor Frederick IV. of Germany.

Soutman is known to have drawn the portraits of fourteen German emperors of the Houses of Hapsburg and Nassau. These were engraved by Suyderhoef, J. Brower and Pieter van Sompel, and published by Soutman under the title: Imperator augustissime Majores eos ad aram Majestatis offerentur. P. Soutman inv. Effigia. et excud. cum privilegio 1644.

Superb pencil, India ink and bistre drawing, marked in ink near the right margin: fridericus, IIII, Imp.

Accompanied by the engraving by P. van Sompel, from

which it can easily be noticed how much more life, character and originality is revealed in the design.

30.5 c. by 25.5 c.

G. Spanish and German Drawings XVIIth Century

77 Alonzo Cano. Granada, 1601-1665

Sanguine study for a St. Cecilia.

Signed in full: Alonzo Cano, in lower left corner.

Spirited and interesting drawing from the collection Charles Gasc (Sous Prefet du 2nd Empire). 10.8 c. by 11.5 c.

78 Bartolomé Esteban Murillo. 1618-1682

The Angel appearing to the sleeping Tobias.

Pen and wash drawing, signed: Bartolome Murillo.

As far as known to me, there is only one Murillo drawing known (Louvre). The authorities in Europe, to whom I have shown this drawing (Dr. Friedlaender as well as Dr. Meder), think it highly probable that it was done by Murillo; but they feel unable to render a positive decision, as they have not seen any drawings by the master.

The drawing, which is undoubtedly an original work, is very much in the character of Murillo's paintings, who liked interiors with poor or working people and angel apparitions. The signature is the one of the master, but in different ink than the design.

By the advice of Dr. Valentiner, who also considers this a highly interesting drawing, and thinks that the probabili-



MURILLO

CAT. No. 79
78

ity that it was done by Murillo is very great, I reproduce it in this publication.

12 c. by 12.3 c.

79 Maria Sibylla Merian. Frankfort, 1647-1717

(Worked in Surinam)

White carnations with two butterflies.

Miniature painting in superb coloring in the artist's characteristic manner.

On rice paper.

23 c. by 17 c.

GROUP III.—FRENCH AND ENGLISH ARTISTS

**A. French Artists of the Late XVIth and
XVIIth Centuries**

80 Lagneau, Portraitist, About 1610

Not much is known of his paintings, but some of his portrait drawings are to be found in the important collections. The one here shown is highly characteristic and most interesting. It represents

An Old Woman, counting money.

Superb drawing in red and black crayons and wash.

41.5 c. by 29 c.

81 Daniel Dumonstier. Paris, 1574-1646

Portrait of Gabrielle de Bourbon, legitimated daughter of Henri IV. and the Marquise of Verneuil. She was married in 1622 at Lyon to Bernard de la Valette, Duc d'Epernon, and died at Metz in 1627.

Signed near the top of the design: GABRIELLE LEGITIME DE FRANCE DUCHESSE DE LAVALETTE, 1622.

In colored crayons, from the Collection Marcel Thevenin. One of the finest drawings by the master, of the highest perfection.

See reproduction.

41 c. by 33 c.

82 The Same

(Attributed)

Portrait of an old lady, signed: Marie Femme de Pierre Mahuel à Phaltz, and dated 1616.

Highly interesting pen drawing.

30 c. by 20 c.

83 Martin de Freminet. 1567-1619

(Attributed)

Drinking cavaliers.

Interesting pencil drawing in the style peculiar to the artist, from the Collection E. Rodriguez. 28.5 c. by 40.2 c.



CAT. No. 82
DUMONSTIER



84 Jacques Callot. 1592-1635

Old beggar, seen from the back, leaning on a cane.

Design for the etching, Meaume No. 701, on the reverse
three other pen studies.

Highly interesting and characteristic drawing, showing
clearly the great influence exercised by the master on Rem-
brandt. From the Lanna collection.

See reproduction.

15.5 c. by 10.3 c.

85 Claude Gellee, dit Le Lorrain. 1600-1682

Classical landscape, with a cowherd at the left, playing the
flute; in the foreground, cows and goats; behind a lake in
the middle ground, ruins of an aqueduct and classical build-
ings.

Pen drawing of first importance in the artist's most char-
acteristic manner. From the Lebrun collection.

See reproduction.

19 c. by 29.5 c.

86 Robert Nanteuil. 1630-1678

The portrait of Antoine Arnauld (1612-1694).

Magnificent drawing in black and red crayons.

Published and reproduced in my Nanteuil Catalogue of Oc-
tober, 1913. 34.5 c. by 25.5 c.

B. French Artists of the XVIIIth Century

87 Nicolas Largilliere. 1656-1746

(Attributed)

Lady seated, her arm resting on a pillow, looking into a small mirror.

Exquisite, sanguine drawing on brown paper, with white high lights added. 26.8c. by 22.2 c.

88 Portail, Portraitist and Designer. First Half of the XVIIIth Century. Died 1760

Nude woman, partly enveloped in drapery.

A most beautiful French 18th century drawing, in black and red crayons. This masterly drawing came into my hands, attributed to Boucher, but Mr. Royal Cortissoz as well as I think it more likely that Portail was the author.

See reproduction. 17.5 c. by 13.5 c.

89 Marie Jeanne Bernard, Daughter of Jean Joseph Bernard, called Bernard de Paris, Famous calligrapher. 1740-1809.

Louis XVI. and Marie Antoinette.

Pen, wash and water-color drawing in an oval border of rich penmanship, most likely done by the father, the "maître d'écriture." Signed: Fait à la plume par Mlle Bernard.

Madm. Bernard is known to have made some repetitions of the portraits of the King and the Queen by her father, one of which is at the Museum at Lunéville.



CALLOT

CAT. No. 85

See Thieme Becker, Kuenstler Lexicon, Vol. III, p. 431.

Highly finished and decorative drawing; engraved.

40.5 c. by 30 c.

90 Jean Baptiste Greuze. 1725-1805

The design for the painting: "Le Fils puni," in the Louvre. A masterpiece of drawing, in almost Rembrandtesque grandeur and boldness. Nothing as powerful and vigorous exists amongst the finished paintings of the master. The drawing has all the qualities that make those of Rembrandt so marvelous. Every single stroke has its meaning, and the greatest effects are produced by means of the utmost simplicity. This drawing betrays more of the fact that Greuze was an artist of high rank than do any of his finished paintings.

On the reverse of the design the dedication: Donné à Lebrun par son ami Greuze le 6 7br 1793.

See reproduction. 24.2 c. by 32.2 c.

(Kindly lent for this exhibition)

91 Siegismond Freudenberg, also called Freudeberg. Born Berne, 1745; Paris, 1801

(One of the great designers of the "Genre gallant" of the Louis XVI. period.)

Hunter embracing a peasant girl in the forest, another girl seated to the left plucking berries.

Pen and water-color drawing, of the Swiss period of the artist. Signed in the lower left: S. Freudenberg fecit.

Well-finished and charming drawing. 10.2 c. by 11.3 c.

92 Jacques Louis David. 1748-1825

Portrait of Condorcet (1743-1794), the famous statesman and man of letters.

The head only, in profile toward the right, signed L. D.

Below the drawing, in pencil, the name: Condorcet, and underneath: "Ils M'ont dit: choisis d'Etre, Oppresseur ou Victime, J'Embrassai le Malheur, et Leur Laissai le Crime. Dessiné par L. D. pour son oncle Delavault."

Beautiful and interesting drawing in black crayon.

19.8 c. by 16.8 c.

93 Pierre Paul Prudhon. 1758-1823

Le Cruel Rit Des Pleurs Qu'il Fait Verser.

(The cruel laughs at the tears he causes to be shed.)

In front of a richly carved balustrade Cupid, standing to the left, leaning on his bow, quiver and arrows at his feet, smiling upon a beautiful woman, seated in front of him, and weeping, at her feet a rose with some stray leaves around.

On the base of the seat the signature: P. Prudhon D.

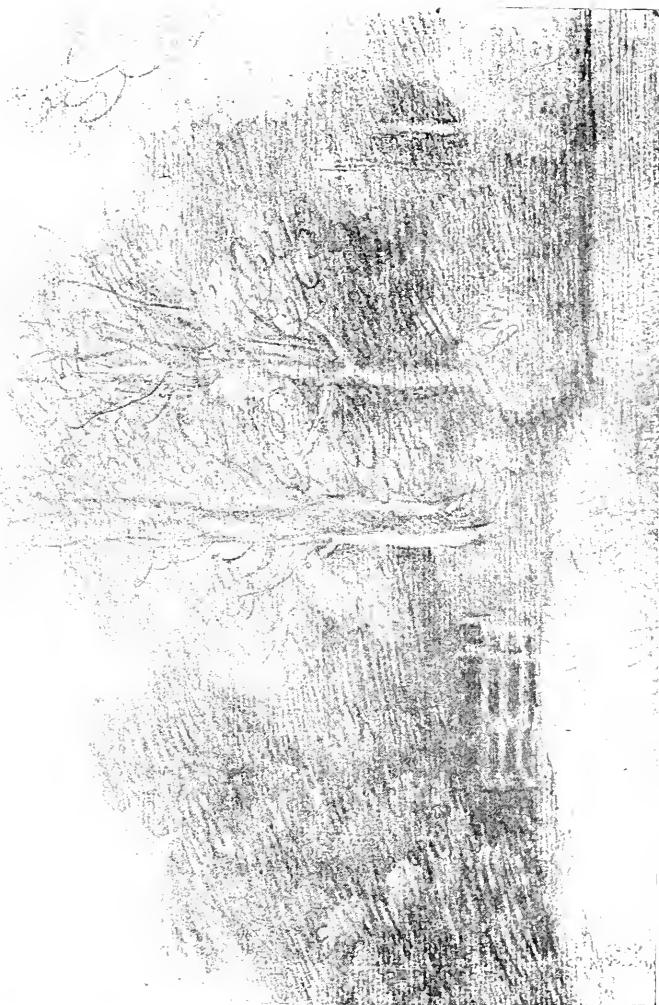
One of the most finished of the artist's drawings and without doubt one of the most important and beautiful.

Described by E. de Concourt, Catalogue Raisonné de l'Œuvre de Pierre Paul Prudhon, and by Ch. Blanc. Engraved by Copia.

From the collection of Baron Roger, sold 1842.

See reproduction.

23.5 c. by 31.5 c.



CAT. No. 95

GAINSBOROUGH



94 Unknown French Artist of the XVIIIth Century

Portrait of Bernard de Fontenelle, famous French littérateur and philosopher.

Superb drawing in red and black crayons, of high finish.

24 c. by 16.5 c.

C. English Drawings

95 Thomas Gainsborough. 1725-1815

Four landscape drawings, in black and white crayons.

Beautiful and very characteristic drawings.

See reproduction.

All about 15.5 c. by 19.5 c.

96 Francesco Bartolozzi. 1725-1815

Design for the Diploma of the Society of Arts.

Brittany, represented by a fair woman, enthroned under a canopy, her left arm leaning on a shield, extends with her right a wreath of laurels to the Muses of music and poetry.

Behind the shield the Unicorn of the English coat of arms, and on the steps to the throne three genii playing with laurel wreaths.

Superb and highly finished drawing in black and red crayon, in Bartolozzi's most characteristic manner.

Circular, diam. 21 c.

97 The Same

Sketch with three female heads.

Spirited and most exquisite drawing. 16 c. by 17 c.

98 Angelica Kaufmann. 1741-1807

Cupid listening to a woman (or goddess) playing the violin.
Spirited and very graceful, sanguine drawing.

17 c. by 13 c.

99 Sir Thomas Lawrence. 1769-1830

The portrait of Duke Carl Philipp of Schwarzenberg.

Superbly finished drawing in black and red crayons, of greatest beauty.

From the Collection Jos. Daniel Boehm, 1794-1865.

Fagan No. 294, sale Vienna, December, 1865.

See reproduction. 29.2 c. by 22 c.

100 The Same

The portrait of George Canning (1770-1827), famous English statesman and orator.

Magnificent drawing in black and white crayon on brown paper. 30 c. by 22 c.



THOMAS LAWRENCE

CAT. No. 99

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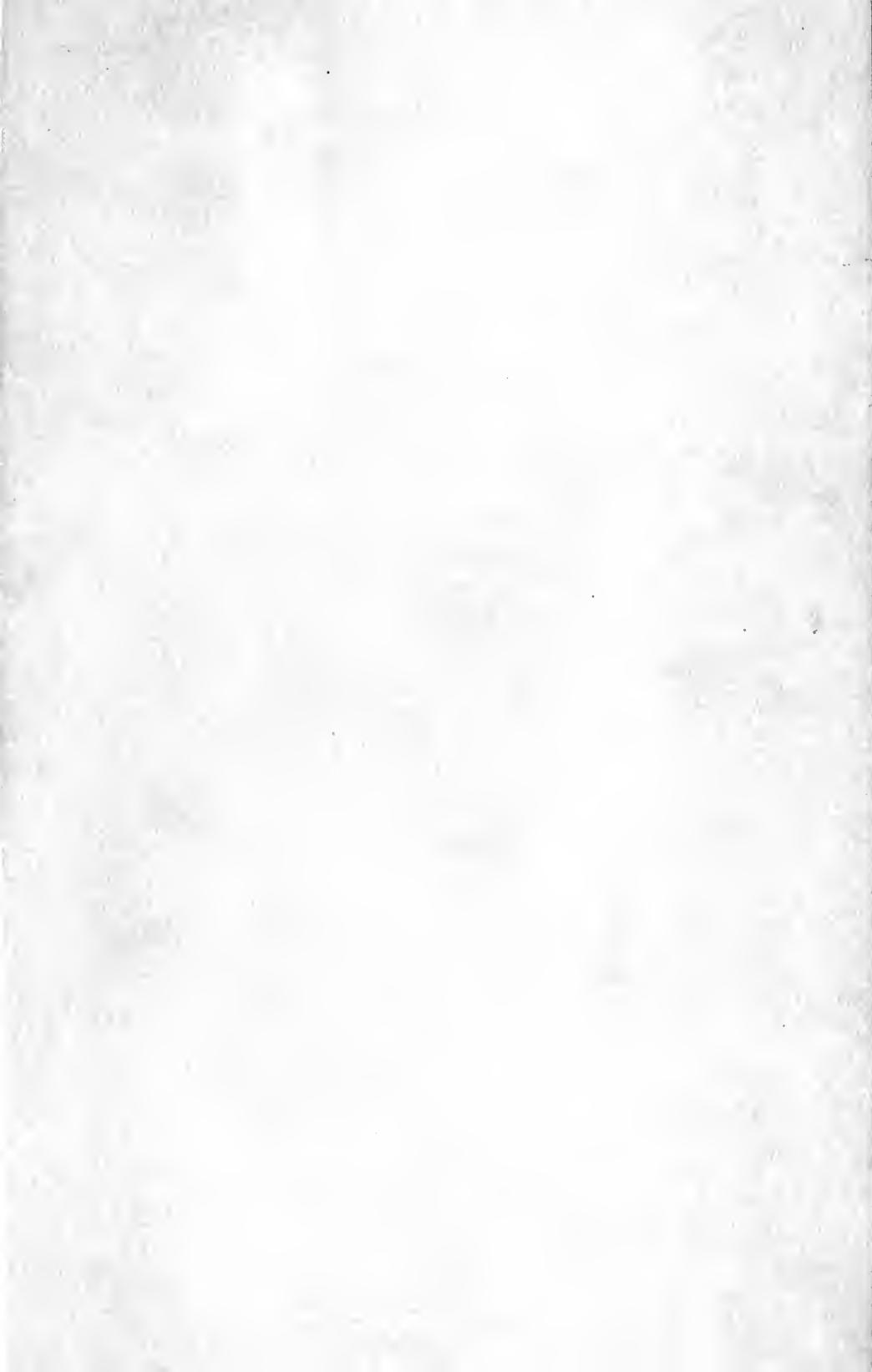
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*French and English prints of the XVIIIth Century,
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